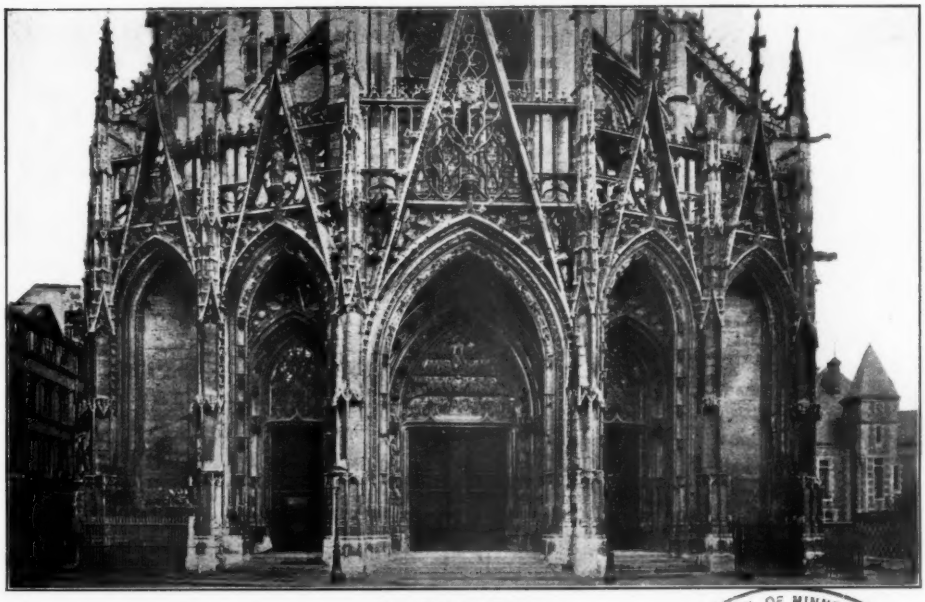

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GOTHIC ARCHITECTURE.

Gothic Architecture in France, England, and Italy. By Sir Thomas Graham Jackson, Bart., R.A., F.S.A. 2 *Vols. With* 191 *plates* (6 *of which are in colour*), *and* 229 *illustrations in the text. Cr.* 4*o. Cambridge* 1915. £2 12*s.* 6*d. net.* [*Cambridge University Press.*]

THESE handsome volumes are of much interest and value; first, because they are literature: secondly, because of numerous drawings of the author interspersed in the text; thirdly, because the text is the outcome of first-hand knowledge, either acquired by travel or by experience as a practising architect.

Treatises on architecture would only too likely have been relegated by Charles Lamb to his category of *biblia abibla*; the exceptions may be numbered on the fingers of one hand; a conspicuous one is Sir Gilbert Scott's well-known *Lectures*; another is presented in this new book on Gothic Architecture. It would be difficult to find a more definite and concise account of the logic of Gothic construction than the following:

> The constructional theory of a Gothic church in perfection is this. Support should be given at those points in the articulation of a building, on which the thrusts are concentrated, by large buttresses at right angles to the wall, either directly applied to it as in the Ste. Chapelle and King's College Chapel at Cambridge, or, when removed out beyond an aisle, bridging it by a flying arch. These buttress-piers may be regarded as sections of the side wall, wheeled round at right angles to the axis of the building. The space vacated by them is filled by curtain walls, which receive no thrust, have only themselves to carry, and may therefore consist mainly of windows. At Amiens and Beauvais we see this theory of construction thoroughly worked out. The windows of the aisles are enormously wide and reach from pier to pier; the piers that divide them are very little wider than the outside buttress; . . . and the whole space above the triforium which closes the side vault is occupied by an immense window whose outer arch forms the wall-rib of the vault. The piers between these clerestory windows are only wide enough to receive the flying buttresses which sustain the nave vaults and descend on the massive pier beyond the aisle. . . . Every atom of material is economised, and the building consists of a series of parallel buttress-piers at right angles to the walls and the axis of the church, between which is a curtain—a *tapisserie*—chiefly of glass, to exclude weather, which in theory might be taken away without disturbing the structure. . . . Advantage was taken of every experiment . . . to economise material and to suppress all that did not form part of the constructional skeleton.

Such a building is a *tour de force* in engineering; nothing like it has ever been done in lithic construction; it does not follow, however, that because it is admirable as engineering it is equally admirable as art:

However much we may admire the science displayed in the perfected style, the question obtrudes itself whether it did not go too far. In buildings where everything depends on the equilibrium of forces, . . . where nothing is in repose, where no margin is left for safety and every part depends on the rest standing firm, so that if one gave way the rest would follow, one doubts . . . whether too much has not been sacrificed to engineering ingenuity. Experience justifies this doubt. Amiens, where the theory of stability by equilibrium of forces finds the fullest expression, has had to be held together by iron cramps all along the gallery; Beauvais and S. Denis have their buttress-piers tied together with iron to prevent their buckling; Seez cracked and settled and threatened ruin;* S. Quentin has been propped and banded with iron and narrowly escaped collapse.

Equally admirable in expression is the writer's explanation of the success of so much mediæval and the failure of so much modern Gothic:

The men of the Middle Ages . . . did things beautifully because they did them unconsciously. For they had the inestimable advantage of having no choice; they knew no other style but their own; and had no more idea of any other way of expressing themselves in stone or wood, glass or metal, than they had in words. Whereas we, with our knowledge of all the schools and all the ages, are hampered by it, we cannot forget it. . . . So long as our work is consciously imitated from what was done in other days and under other conditions, so long will it be unreal.

The architecture of the Middle Ages reflects the spirit of the age wherein the work was wrought. Indeed, up till now, in the stately march of architectural progress, every great style—Greek, Roman, Gothic—reflected the spirit of its own age. Each architect knew nothing and cared for nothing but the work of his own day; and this narrow-mindedness was his artistic salvation. We moderns know too much. We know Greek and Roman work, Byzantine, Gothic and Renaissance, Jacobean and Georgian. We have pattern books and books of recipes; we design to pattern and recipe and formula. We are the heirs not of one age, but of all the ages. Modern architecture reflects the spirit of any and every age except its own; that is the mark of marks that distinguishes it from each and every style that has gone before.

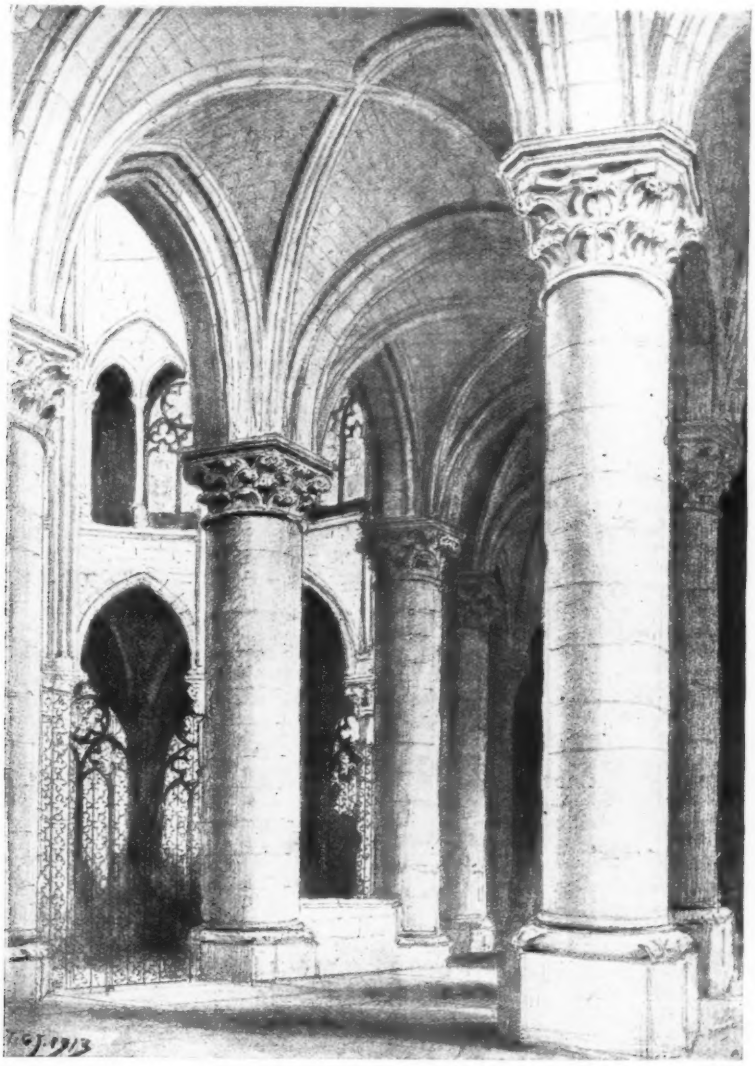
In his first chapter the writer lays stress on the freedom and variety of Gothic architecture. It would be difficult to better his words, which may be left to speak for themselves.

Gothic is the most natural style in the world, because it is the most free from convention. From this freedom results its exuberant variety. Though obeying in a general way . . . the manner of the day, no two Gothic buildings are ever really alike. The distinction of cathedrals and larger buildings is unmistakeable. . . . But this variety is not less remarkable on a smaller scale. One rarely enters an old village church without finding something . . . that gives the building an individual character. Contrast this with the immobility of architecture in Egypt, where century after century, millennium after millennium . . . the same style continued with but slight modification from what it had been under the Pharaohs thousands of years before. Contrast it with the uniformity of Roman architecture, where certain patterns of temple, theatre and basilica were stereotyped, and were carried with the spread of empire from Rome to Syria, Africa, Gaul, and Britain. Roman architecture reflects the centralisation of the empire in Rome and the immobility of imperial institutions. . . . Gothic architecture never stood still. As fast as one problem of construction was solved something beyond it invited a fresh departure. No sooner was one style perfected than the builders tired of it and moved on to something else.

To these eloquent generalisations, true as they are in the main, certain reservations must be made, and, indeed, are made to some extent by the author himself in subsequent chapters. After the building of Amiens Cathedral, for the rest of the thirteenth century and in the early years of the fourteenth, there is considerable uniformity, there is even monotony, in the Gothic design of France. Some years ago, the writer, being desirous to have a conspectus of the great work of the Domaine Royale, the highest achievement of Gothic architects, visited one after the other all the cathedrals of that style built in the north, centre, and south of France. After a time the tour began to lose interest: in the end it became downright monotonous. After seeing the first half-dozen fine examples, one began to find repetition, and a great deal of it. This was especially so in the interior. It was, for example, quite difficult, on one's return, to differentiate the interior of the nave of Auxerre from that of the choir of Amiens; one, in fact, was a copy of the other. On the exterior, practically every great church of the period had a periapsidal chevet with radiating chapels. Auxerre, Troyes, St. Quentin, Le Mans, Clermont Ferrand, Limoges, Narbonne, and many another were undistinguishable

* This was partly because of inadequate foundations; it was secured several years ago. S. Quentin looks horribly insecure still.

from the east, and remain so to this day. This is far from true of the earlier French Gothic; there are great differences between Noyon, Soissons, Laon, and Notre Dame, Paris, and between these and Chartres, and between all these and Bourges. But, as is admitted on page 178, "the later French Geometrical Gothic is monotonous, and the great churches built during that period are very much



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NOTRE-DAME, PARIS: SOUTH AISLE OF CHOIR.

alike"; or, as Viollet-le-Duc puts it, "in spite of the excessive skill and logic which presides, it leaves you cold; one finds in its efforts more calculation than inspiration." Largely the reason for it is to be found in Amiens Cathedral. For in this great monument "the decisive solutions had been found"; "the whole construction is visibly expressed by the architectural form." In Amiens every problem

involved in building a great Gothic church was triumphantly solved, and there was nothing further to be done in the way of development. The only thing left to be done in French Gothic after the building of Amiens was to copy it.

On the other hand, in English Gothic, except in the fifteenth century parish churches, there is beyond doubt a freedom and variety not to be paralleled in France. The English churches, including every cathedral without exception, have the mark of distinction, or to be more clear, that of distinctiveness. The man who has visited and studied the English cathedrals does not afterwards mix them up in his memory ; he is able to keep each picture distinct—*i.e.*, the English cathedrals have the mark of distinction or individuality. For instance, we never confuse with one another the interiors, though on closely analogous lines, of Beverley, Lincoln, Salisbury, the presbytery of Ely, Durham eastern transept, Worcester and Southwell choirs. Compare, for example, the choirs of Beverley and Southwell. Both are characterised by the exclusive use of the lancet window ; both make use of slender detached shafts. But Southwell makes an entirely different impression from Beverley ; Southwell is low where Beverley is tall ; Beverley has three well-marked internal stories, Southwell is, to the eye, a two-story interior ; the differences altogether outweigh the resemblances. Yet both were, more or less, pro-cathedrals in the same diocese, York ; both were built for chapters of secular canons, and both went up contemporaneously. And how very different are the choir of Exeter and the presbytery of Lincoln and the nave of York ! Yet they are practically contemporaneous buildings, and all three are cathedrals built for secular canons. Exeter owes nothing to York, or York to Lincoln. Yet more individual are the Gothic exteriors of England. That of Exeter reminds one of nothing else, nor do those of Beverley or Salisbury or Wells or Ely or Peterborough or Lincoln or Lichfield. Durham and York and Lincoln and Canterbury have each three towers ; but who ever confounds the triplet of York with that of any of the other three ? Salisbury and Norwich and Oxford and Chichester each have spires. But who that has ever seen the " star-y-pointing pyramid " at Salisbury ever confounds it with the spires of Oxford or Chichester or Norwich ? In England, fortunately or unfortunately, we never had a superior person like Amiens. We never had one final summing up in one building of all that was best in our English Gothic. Wells choir marked an enormous advance about 1180. But when St. Hugh began his choir at Lincoln, some ten years later, though he came from Witham, near Wells, and must have seen the rising structure of the new Wells cathedral, his work was in no way based on that of Wells. His work in turn was a great advance, but no one imitated it. In England cathedral after cathedral went on its own sweet way, copying nobody. For that reason, small as the English cathedrals for the most part are, they are, at any rate, in the writer's opinion, more interesting as a whole than the majestic, sometimes sublime monuments of France.

In France, however, once leave the Domaine Royale and its scattered monuments outside the Domaine at Clermont, Bordeaux, Carcassonne, and elsewhere, one comes to whole districts, whole provinces of churches as different from one another as they are from the churches of the Ile de France and Champagne, and, being different and being varied, full of interest. To the east is a school of Gothic, vigorous in design, sound in construction, that of Burgundy. To the north-west is the lovely *patois*, as some one terms it, of Normandy ; seen at its best at Rouen, Bayeux, Coutances, Seez, Norrey, and the choir of the Abbaye-aux-hommes at Caen. This delightful school of Normandy Gothic at last finds its historian in a chapter of detailed analysis. To the south lies Anjou ; and here between Angers, once the capital of English kings, and Poitiers is another school, as different from the Amiens type as chalk from cheese ; a style of vaulted churches, such as St. Serge, Angers, with neither triforium nor clerestory, nor even a flying buttress ; and how can a church be Gothic without a flying buttress ? It is to be regretted that the author has not analysed this Plantagenet Gothic, as the French call it, in the same detailed fashion as the Gothic of Normandy. Travel still further to the south, and still greater variety and still greater interest are found. At Toulouse, in the Jacobins' church, aisles as well as triforium and flying buttresses disappear, and the interior consists simply of two vast naves set side

by side, and separated by the tallest columns in France. At Albi yet another surprise awaits. Columns and arcades, aisles, triforium and fliers all disappear, and the cathedral consists simply of one vast vaulted hall, with its buttresses, after the manner of the Basilica of Maxentius at Rome, inside instead

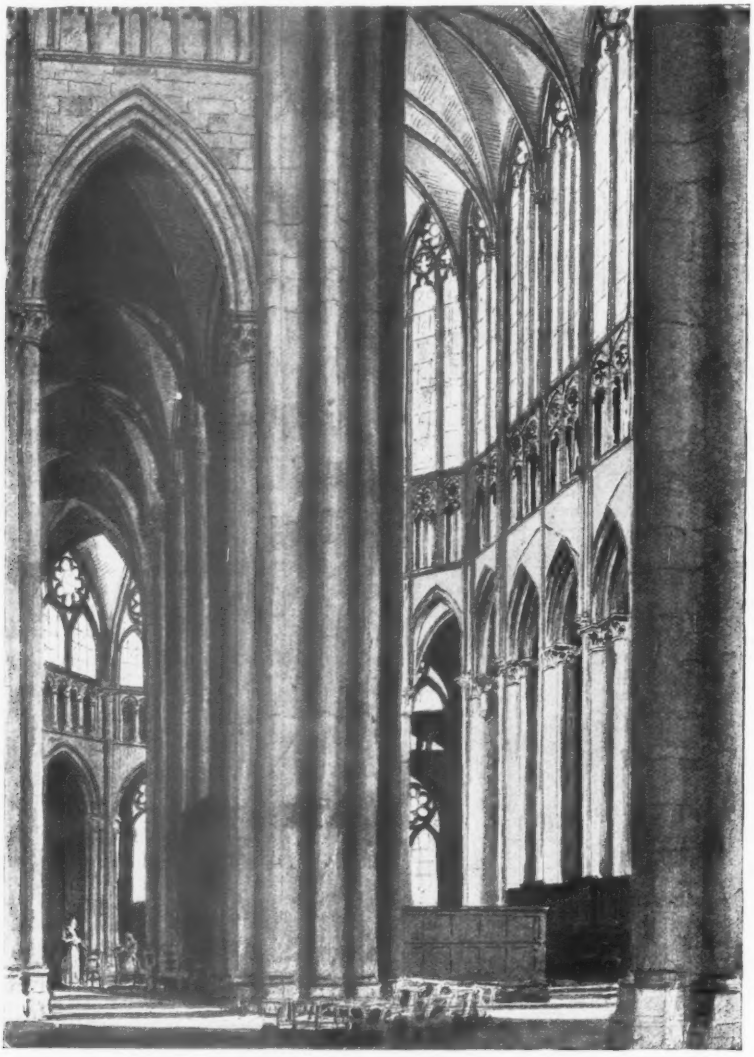
T.G.J.

S. Père-sous-Vézelay.

of outside, with the spaces between them utilised as chapels. All down the west side of France the tendency to simplify the basilican plan of church grows stronger and stronger from north to south ; it is seen in the great church of La Coûture at Le Mans, then in the naves of Angers and Bordeaux cathedrals, all three originally aisled churches ; then in St. Vincent, Carcassonne, where the nave has a

span of 69 feet, and across the frontier at Gerona, Zamora, and elsewhere. There is, indeed, no end to the diversity of French Gothic when once the purism of the Domaine Royale is left behind.

The greater part of the first volume is naturally devoted to the supreme achievements of French Gothic, and this is followed by eleven chapters on English work, and one on French flamboyant (it is

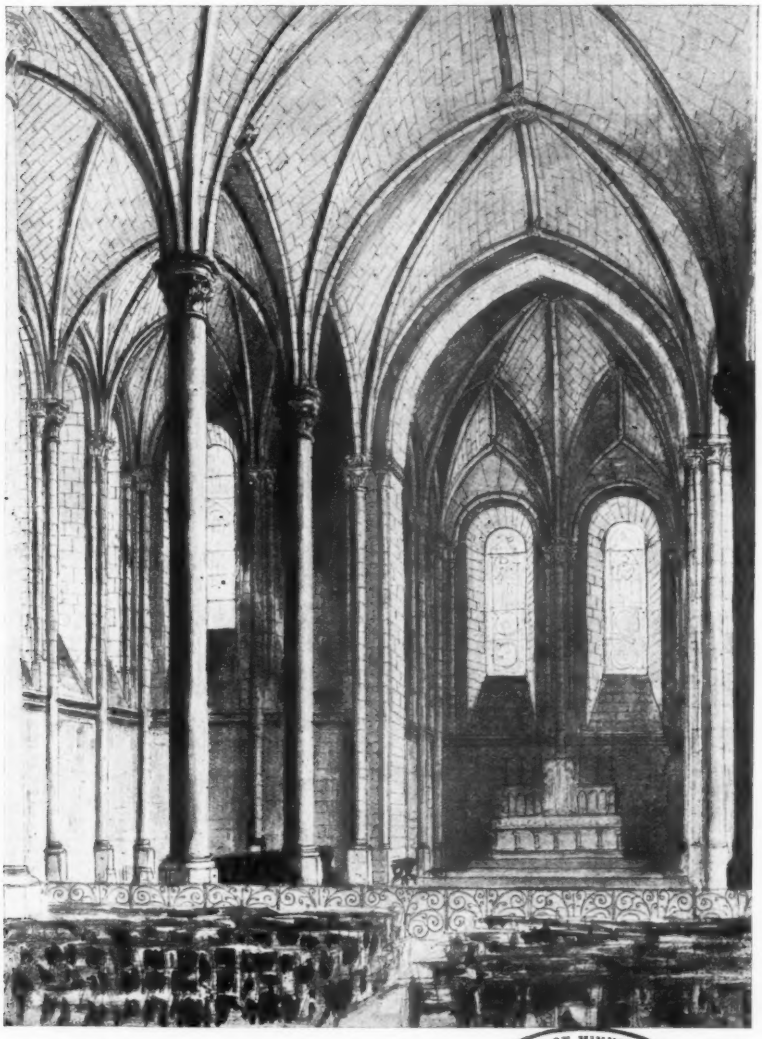


T.G.J.

Beauvais Cathedral.

pleasant to see the author's appreciation of the frequent poetry and charm of the later Gothic of France; he specially commends the façade of Abbeville; but one misses Gisors); then come eight chapters, delightfully illustrated, on the Gothic of Italy and Sicily; it is these last chapters which to many of us will be most valuable; for this Southern work has had few historians and fewer admirers; one is apt to hurry away from the bare Italian Gothic with all possible speed to the exquisite detail of

quattrecento Renaissance. Nobody goes to Italy to study Gothic; even Siena and Orvieto are tolerable mainly for the precious material of which they are built; and even there one cannot forget the opprobrious Oxford parallel of "streaky-bacon Keble." Whoever heard of anyone visiting Venice to see the Frari and SS. Giovanni e Paolo, or Bologna to see S. Petronio, or Florence to see the cathedral



S. Serge, Angers. T.G.J.

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nave, all big and all Gothic? The omissions also are very considerable; nothing is said about Spain and Portugal, Germany, the Low Countries, Scandinavia, Scotland and Ireland; indeed, the author scrupulously confines himself to what he has seen himself, and what he knows at first hand. Nevertheless, the omission of Spanish Gothic is greatly to be regretted; Mr. Street's prejudiced and

inadequate account of the later Gothic of Spain needs correction and supplement; to many of us the late cathedrals of Salamanca, Segovia, and Barcelona seem among the noblest works of man.

As has been remarked above, the book has the great advantage of coming from the hands of a practising architect. This comes out in little practical touches all over the two volumes. Take, for example, the subject of jerry-building. In publications of our own we had given two long lists of bad work in mediæval churches; the author is able to quote more from his own experience:

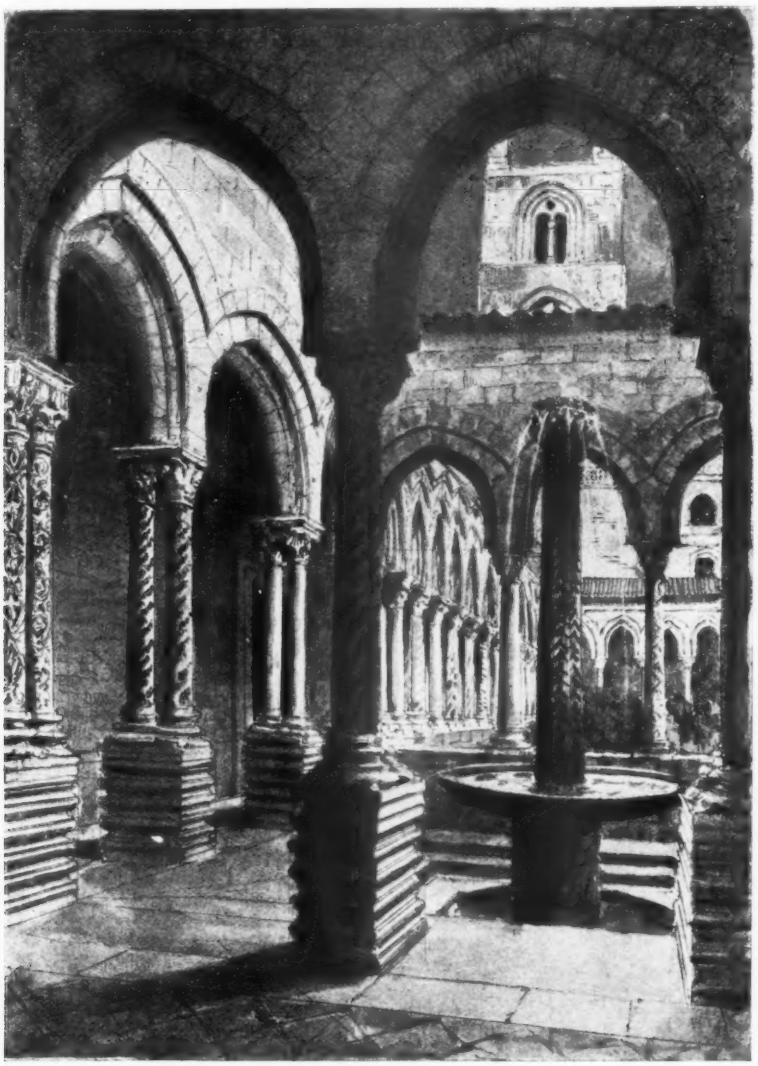
> In the Middle Ages there was bad building and scamping then as now. Not to go beyond my own experience, I have constantly been surprised by the carelessness of the old builders about their foundations. At Winchester they are laid on a peat bog and stand in water; fortunately the walls are unusually well built for that time, or the settlements, dreadful as they are, would have been worse, and the cathedral would long ago have been in ruin. At S. Cross the foundations are on soft wet ground, and serious settlements have taken place. At Christchurch Priory the south side of the nave has had to be underpinned. At Ashbourne the subsoil is as bad as at Winchester, and the foundations are only of rough stone loosely piled together without any mortar. At Bishop's Waltham the footings are laid on the top of the ground which is of clay. The mortar is often mere rubbish. The lovely tower of St. Mary's at Stamford, to which Sir Walter Scott used to take off his hat when posting northwards, is put together with nothing but dirt scraped off the road, containing very little lime, if any; it is the same with the tower and spire of Duddington, a few miles away.

To these examples of bad work may be added the western tower at Christchurch, recently repaired. Interesting detail is given respecting the Christchurch reredos.

> It is fourteenth-century work, and at the rebuilding of the choir was refixed against the fifteenth-century east wall with iron cramps and very little bond. . . . Above the Jesse is now a group of the Holy Family with the Adoration of the Magi, which seems to be a later insertion, a mullion on each side being cut away to make room for it. This may have happened when the reredos was brought hither and refixed in the fifteenth century after the rebuilding of the choir. . . . The sculpture higher up has been much injured, and the figures of the Virgin and the Infant Saviour and many other parts are largely of plaster very badly modelled.

A few notes may be added. At S. Urbain, Troyes (p. 160), a work of extraordinary precocity, the author notes that "in the traceries I do not remember an ogee curve." An ogee arch, however, was noticed on one of the buttresses by M. Camille Enlart, and has been the subject of much controversy; if it is original, it would be about the earliest in France. Some have thought that the architect of this wonderful church, Jean Langlois, was an Englishman or had travelled in England. But surely he could have found nothing in England from which to work; nor could any Englishman have conceived such aerial design even in his dreams. The closest approach to S. Urbain may be the cathedral of Famagusta in Cyprus. It may have been designed by the architect of S. Urbain, who left Champagne in 1267 on a pilgrimage to Jersualem. "Nothing like subordination of orders is found in classic architecture" (page 29). If by this Roman architecture is meant, it may be pointed out that arches in recessed orders are employed in the amphitheatre of Verona. "Reticulated tracery naturally admitted of only one order" (page 57). Reticulated tracery of two orders occurs in the beautiful windows of the unfinished nave of Narbonne Cathedral. The object of the triforium gallery of Westminster Abbey was to provide a chamber "capable of accommodating a great multitude of spectators" (page 276). If the author climbs up into this triforium, he will find that only from the first and second row of seats is it possible to get even a glimpse of the narrow nave far below. As has been pointed out elsewhere, the probability is that this capacious chamber was intended to be used as an upper church, as in the choir of Gloucester. "The obvious intention at Worcester was to vault the nave in the last quarter of the twelfth century" (page 183). As a matter of fact, a high vault was actually put up; the marks of its springing are unmistakeable; it was taken down and reconstructed in the fourteenth century, probably because the new vault to the east of it was at a higher level. "The Continental apsidal end of Westminster Abbey, with a regular *chevet* of apsidal chapels radiating from an ambulatory aisle, is the only example of the kind on this side the Channel" (pages 271, 219, 275). Possibly Beaulieu Abbey, Hants, is to be ruled out as not being periapsidal in the fashion of the Ile de France; but there were apsidal chevets at Lincoln, Hayles, and Croxden Abbey.

Perhaps, however, the author means that there are none such now standing. A famous monument in Beverley Minster is described as the " memorial to a Lady Percy who died in 1365 " (page 78). The work seems undoubtedly anterior to the Black Death of 1349. According to Murray's usually accurate *Guide to Yorkshire*, Lady Percy died in 1328, but the bond for the celebration of her obit



MONREALE: THE CLOISTER. T.G.J.

bears the date 1336. It would seem, therefore, that the work was not begun till after 1336, and was finished, or nearly so, by 1349. Indeed, it cannot have been finished before 1340, for on the south side occurs a shield of France and England quarterly.

For the eastern bays of the nave of Westminster Abbey the author accepts the chronology o:

Sir Gilbert Scott, that they were built *temp.* Edward I. Now between the choir and these bays there is evidently a break of design—*e.g.*, in the composition of the piers and the ribbing of the high vault. But that does not mean a change of monarch, but merely a change of architect, the new architect, as Professor Lethaby has shown, being John of Gloucester (1253–1262). It has been pointed out elsewhere how very improbable it is that Edward I. or any of his dynasty should have been able or willing to do anything for the Westminster monks, when they were spending huge sums on their own new chapel a few yards away. But the evidence of the Fabric Rolls is decisive. There are accounts up to the year 1272, when Henry III. died, but after that year no accounts are known which refer to important structural work at the church for two generations.

A few words may be permitted about the motives that conditioned the design of Notre Dame, Paris, Bourges, Beauvais choir, and Le Mans choir, all cathedrals of the very first rank. Bourges the author has found, as every one must, imposing in the extreme. But its legs, its piers, are intolerably stilted; as is pointed out, they occupy in height 18 parts out of 32, whereas at Notre Dame they occupy but 11 parts, at Chartres 14, at Reims 14½, at Amiens and Westminster 16. This seems to be regarded as simply a matter of bad design (page 95). It would be more accurate to regard it as design conditioned by a very important and practical consideration, that of lighting, the *bête noire* of all the early Gothic architects. Now for some reason or other, perhaps for processional ceremonial and chapels, these four churches, or parts of churches, are designed with double aisles. The earliest is Notre Dame. Here the double aisles of the nave are of the same height, and they are each some 25 feet wide (I have not the exact measurements to hand). How, then, was the nave of Notre Dame lighted laterally? It had two sources of light. One was the row of clerestory windows. But these in the original design, which still survives in the bays next to the transepts, were quite small as well as very high up. The other source of light was from the windows of the outer aisles. But these windows were some 50 feet away from the nave. Any light that had to percolate all that distance across the two aisles must have been very dim when it reached the nave. Moreover, both aisle and clerestory windows were probably filled with stained glass, which in the twelfth and thirteenth centuries was thick and opaque. So dark was the nave that it was hardly finished before the clerestory was reconstructed so as to absorb the triforium and leave room for expansion of window. Even then it was, as it remains, one of the gloomiest churches in Christendom. A generation later other great churches were commenced. All the builders must have heard of or seen the fiasco of Notre Dame. How was it to be remedied? One remedy, the favourite one by far, was to omit the second aisle, to have a single-aisled nave, as at Reims, Chartres, and Amiens. The other was to retain the double aisle, but to correct its defect; this was done first at Bourges. There it was overdone. The remedy was to make the double aisles, not equal in height as in Notre Dame, but unequal, the outer aisle very low and the inner aisle very lofty—so that the latter could have a clerestory of its own high up above the roof of the low outer aisle. The result was that the whole church of Bourges was belted round with an additional row of clerestory windows, only some 25 feet away from the nave, and not too high up to help greatly the illumination of the nave. The pity of it was the long-legged piers between nave and inner aisles. These were shortened at Beauvais and Le Mans, the latter choir the *chef d'œuvre* of French Gothic. Le Mans is to be regarded as a criticism of Beauvais, Beauvais of Bourges, Bourges of Notre Dame, Paris. On the same practical lines, and not as if it was an aesthetic freak of design, is to be explained the glazing of the triforium windows, of which the double-aisled choir of Amiens is one of the earliest examples; it provided another lateral source of light.

Far too little stress is usually laid on the influence of the lighting problem on design, or on its reverse; I mean the desire not to increase the amount of light, but to diminish it, which explains the design of so many southern clerestories (in some the windows are merely small round holes)—*e.g.*, Barcelona, Milan, Lucca, Monreale cathedrals. So far did it go in some instances that the windows were not filled in with glass, but, as in many Sicilian churches and at Troja in Apulia, as Professor Salinas

says, " the churches originally were dimly lighted by windows filled either with sheets of lead pierced with small openings, or with traceries of plaster unglazed " (page 286).

As to the author's aesthetic judgments, they have our assent to quite an amusing degree. There is hardly one of our pet aversions which he does not condemn, and one's favourites receive all the eulogy they deserve. He condemns the bad proportions of the internal elevation of York transept, and the nave he finds dull. Amiens interior fails to impress him, partly perhaps because, like that of Salisbury, it is overlighted. On the other hand he recognises the success of the Beauvais design, admitting at the same time that it is largely accidental, due to the insertion of additional piers and arches after the fall of the high vault in 1284. As for the lovely presbytery of Ely, it would be difficult, he says, to overpraise it. And he does justice to the perfect interior of Exeter.

> It is as harmonious and consistent as that of Salisbury, but the difference between them is that between poetry and prose. It has not the classic grandeur of Westminster, but I know none more lovely. . . . It is long and low without any effect of depression; it is full of variety in window tracery without confusion of design; it is symmetrical without formality; and an extraordinary richness is given by the multiple shafting of the piers, by the solid marble of which they are made, by the contrasted tone of the arcades; and by the fan-like spread of the vaults, with their thickly branching ribs. The whole has a mellow softness of line and colour and a delicious harmony of parts; and not the least element in the beauty of the picture is the fine screen between nave and choir, and the lovely organ-case upon it, which divides and at the same time enhances the perspective length.

To the list of supreme interiors should be added that of Beverley Minster. Of that of Westminster it is asserted that

> it has no rival in Gothic architecture for richness and beauty. Nowhere else is there such delicacy of detail, such grace of proportion, such wealth of marble columns, such splendour of diapered wall. Nowhere else is there a triforium comparable with this, with its lovely double traceries and richly moulded and sculptured arches; nowhere else are there vaults more fairly devised, or banded so choicely with stones of various colours. Compared with a bay of Westminster, one of Amiens seems poor and thin, the triforium bald and shadowless, the mouldings slight and ineffective.

On return from a tour, mentioned above, round the giant minsters of France, we next day visited Westminster. It was with some anxiety. How would it compare with what had been seen abroad? It was with considerable surprise, and with no small delight, that we found that the interior of the Abbey surpassed anything we had seen in France, as it does anything to be seen in England.

Of the French façades, Amiens is the most successful. As for that of Peterborough, it is beyond compare in all the wide world; and the author vigorously and successfully defends it against ill-informed criticisms. Of Lincoln he says that " the outside elevation of the nave is perhaps the finest example of vigorous and severe Early English work "; the " perhaps " might, perhaps, have been omitted. As to Salisbury—

> The composition of the exterior, with its broken outline and varied elevation, leading up to the glorious central steeple, is perhaps (another " perhaps ") without a rival: there is certainly no cathedral abroad that makes so complete and perfect a picture, . . . so well massed and composed.

Nor does he apply such terms as " debased Gothic, Gothic in its decrepitude " to such magnificent design as that of the towers of Canterbury, Gloucester, Magdalen College, Oxford, the spire of Louth, the naves of Lavenham, Long Melford, Southwold, the Royal Chapels at Cambridge, Westminster, and Windsor.

> No style shows on the one hand a more complete mastery of technique, a sounder knowledge of construction, and a more perfect appreciation of the problems of good masonry, or on the other a truer sense of the beauty of outline and composition in the mass. And to turn to purely decorative design, we may claim for the woodwork of this period in screens and stalls an almost unrivalled excellence, while the painted glass, which plays a prominent part in the style, is as lovely as any the world has ever seen.

FRANCIS BOND [*Hon. A.*].

9 CONDUIT STREET, LONDON, W., *5th February* 1916.

CHRONICLE.

R.I.B.A. Record of Honour.

Killed in action.

HOUGH, T. B. D. [*Student*], 2nd Lieut., 8th East Yorks Regiment. Killed in action in France on 16th January. Aged nineteen.

FERGUSON, GORDON SCOTT: Trooper, C. Squadron, 1/1st Scottish Horse. Killed in action at the Dardanelles on 7th October. Aged eighteen.

Mr. Ferguson was a pupil of Mr. W. Erskine Thomson [*Licentiate*], of Perth, who writes: "Ferguson was a smart and capable young lad in his profession, full of unbounded courage and patriotism, and one who will be sadly missed by all who knew him."

Wounded.

WALKER, DENIS H. [*Student*], Captain 1/5 Bn. A.P.W.O. Yorkshire Regiment (T.F.). Dangerously wounded, near Ypres, on 25th January.

Awarded the Military Cross.

DURRANT, ARTHUR MICHAEL [*A.*], 2nd Lieut., 8th Bn. Loyal North Lancashire Regiment awarded the Military Cross for conspicuous gallantry and resource near Frelingheim on 23rd December 1915.

When a charge placed by our miners in the German gallery had only partially exploded and warned the enemy, Lieut. Durrant, with two other officers, succeeded in placing and firing a second charge which demolished the enemy's gallery. There was imminent danger throughout of the Germans exploding a mine. For several months Lieut. Durrant has been carrying out dangerous work in almost constant contact with the enemy, and has set a fine example of coolness and determination.

Mentioned in Dispatches.

WEBB, MAURICE E., Temp. Lieut. R.E., *Past President A.A.*, mentioned in Sir Ian Hamilton's Dispatch of 11th December 1915.

Scientific and Industrial Research.

Details of a Scheme for the Organisation and Development of Scientific and Industrial Research, formulated by the Board of Education and presented to Parliament have been made public in a Parliamentary Paper [Cd. 8005], dated 23rd July, 1915.

The Paper sets out that special need exists at the present time for new machinery and for additional State assistance in order to promote and organise scientific research with a view especially to its application to trade and industry. Many of our industries have suffered since the outbreak of war through our inability to produce at home certain articles and materials required in trade processes the manufacture of which has become localised abroad, and particularly in Germany, because science has there been more thoroughly and effectively applied to the solution of scientific problems bearing on trade and industry and to the elaboration of economical and improved processes of manufacture. If we are to maintain our industrial position we must as a nation aim at such a development of scientific and industrial research as will place us in a position to expand and strengthen our industries and to compete successfully with the most highly organised of our rivals. The scheme is to operate over the Kingdom as a whole, the most effective institutions and investigators are to be utilised, and a single fund to be allocated for the assistance of research under a single responsible body. Provision is made for the establishment of (*a*) a Committee of the Privy Council responsible for the expenditure of any new moneys provided by Parliament for scientific and industrial research; (*b*) a small Advisory Council responsible to the Committee of Council and composed mainly of eminent scientific men and men actually engaged in industries dependent upon scientific research. The Committee of Council will consist of the Lord President, the Chancellor of the Exchequer, the Secretary for Scotland, the President of the Board of Trade, the President of the Board of Education, the Chief Secretary for Ireland, with such other Ministers and individual Members of the Council as it may be thought desirable to add. Lord Haldane, Mr. Arthur H. D. Acland, and Mr. Joseph A. Pease, M.P., are the first non-official members of the Committee. A great part of all research will be done in Universities and Colleges already aided by the State, and the supply and training of a sufficient number of young persons competent to undertake research will be secured through the public system of education. The Advisory Council's primary function is to advise the Committee of Council on (i) proposals for instituting specific researches; (ii) proposals for establishing or developing special institutions, or departments of existing institutions, for the scientific study of problems affecting particular industries and trades; (iii) the establishment and award of Research Studentships and Fellowships. The Advisory Council will also, if requested, advise the various Education Departments as to steps to be taken for increasing the supply of workers competent to undertake scientific research. The Advisory Council will act in intimate co-operation with the Royal Society and the existing scientific or professional institutions, as well as with the Universities, technical and other institutions in which research can be efficiently conducted. The Royal Society and the principal scientific and professional institutions will be asked to undertake the function of initiating proposals for the consideration of the Advisory Council, who will themselves initiate proposals and be at liberty to receive proposals from individuals. All possible means will be used to enlist the interest and secure the co-operation of persons directly engaged in trade and industry. The Advisory Council will work largely through sub-committees reinforced by suitable experts in the particular branch of science or industry concerned. Discoveries made in the course of researches aided by public money will be made available for the public advantage. The first Members of the Council are Lord Rayleigh, Mr. G. T. Beilby, F.R.S., Mr. W. Duddell, F.R.S., Prof. B. Hopkinson, F.R.S., Prof. J. A. M'Clennand, F.R.S., Prof. R. Meldola, F.R.S., Mr. R. Threlfall, F.R.S., with Sir William S. M'Cormick as Administrative Chairman. Additional members may be appointed. The Advisory Council will frame a scheme for their own guidance in recommending proposals for research and for the guidance of the Committee of Council in allocating the State funds available. The Council will examine, select, combine, and co-ordinate rather than originate. One of their chief functions will be to prevent overlapping between institutions or individuals engaged in research. Endeavours will be made to concentrate on problems requiring solution in the interest of all persons concerned in the development of all branches of scientific industry. An Annual Report, embodying the Report of the Advisory Council, will be laid before Parliament.

Scientific Research Sub-Committee R.I.B.A.

In bringing forward the scheme of scientific research, details of which are given above, the Board of Education referred to the difficulties of advancing on the lines suggested during the continuance of the War, but they point out that an effective system could not be improvised at the moment hostilities cease, and unless we are able to make a substantial advance during the present period we shall certainly be unable to do what is necessary in the equally difficult period of reconstruction which will follow the War. Work under the scheme has already begun, and the Institute has been in communication with Sir William M'Cormick, Chairman of the Advisory Council above referred to, with a view to co-operating in the work. Messrs. W. E. Vernon Crompton [*F.*], Bernard Dicksee [*F.*], Frederic R. Farrow [*F.*], Alan E. Munby [*F.*] (co-opted), H. D. Searles Wood [*F.*] (co-opted), and Digby L. Solomon [*A.*] have been appointed a Sub-Committee of the Science Standing Committee to meet the Advisory Council. Mr. Munby is acting as Chairman and Mr. Solomon as Hon. Secretary.

The Science and War Committees: New Officers.

Mr. Bernard Dicksee [*F.*] and Mr. W. E. Vernon Crompton [*F.*] have been elected Chairman and Vice-Chairman respectively of the Science Standing Committee, in place of Mr. W. Wonnacott, who has left the Institute, and Mr. Leonard Elkington [*A.*], who has joined the Army.

Captain C. Stanley Peach [*F.*] having resigned the Hon. Secretaryship of the Architects' War Committee on receiving his military appointment, Mr. Henry T. Hare [*F.*] has undertaken the office.

Civic Arts Association: Inaugural Meeting.

The Civic Arts Association was inaugurated at a meeting held at the Mansion House on the 28th ult., with the Lord Mayor as President, Mr. George Clausen, R.A., Professor W. R. Lethaby, F.S.A. [*F.*], Sir Cecil Harcourt Smith [*Hon. A.*], and Mr. Edward Warren, F.S.A. [*F.*], as Vice-Presidents; and a Committee, including Mr. John Lavery, A.R.A., Mr. Frank Dicksee, R.A. [*Hon. A.*], Mr. A. E. Richardson [*F.*], Mr. Harold Speed, Master of the Arts Workers' Guild, Mr. Henry Wilson, President of the Arts and Crafts Exhibition Society, and the Hon. R. B. Kay-Shuttleworth, Hon. Secretary. The main objects of the Association are set out as follows in a circular issued prior to the meeting:

Your sympathy is sought for an Association formed with a view to the amelioration of those civic arts without which no towns fit to live in can be created, extended, or improved; without which no rational interest can be bestowed upon or maintained in town or village.

Those who have formed this new Association, thus adding another to the large number of societies existing for the furtherance of the arts, would not have ventured to do so in these strenuous days had they not felt the extreme necessity which now exists for foresight and preparation in the inevitable moral and material reconstruction which must follow the War.

The organisation of all national resources for the tremendous struggle we are now engaged in—for the War and its conclusion—is, of course, the first preoccupation of all good citizens, but if we are to attain and keep the full benefits after the War of that civilisation for which we are now making such immense sacrifices, we must look ahead. In the reorganisation that will follow this time of destruction and disturbance the arts cannot be left out of count. They are an important part of the resources of a nation. In many forms they must of necessity be applied to the strenuous work that will come with peace.

It is to try and direct in some measure such application, and to supply guidance and support to its efforts, that the Civic Arts Association has been formed.

Countless memorials of all sorts will, inevitably, be in great demand after the War, and unless steps are now taken to provide direction and advice to those who will require them, it is certain that these will generally be of the usual trivial and commonplace type to which, unfortunately, we are accustomed.

The Committee of the Civic Arts Association is devoting considerable attention to the subject of war memorials, and to those possible to people of small means as well as to the more costly civic kinds, and to forms of relatively humble private and individual memorials as well as those of a public and collective character. In regard to the latter we would suggest that in small towns or villages the best form of memorial is often some useful little building such as a school or public room, or some sort of small local museum.

It is probable that, in many instances, it may be desired to commemorate, at small cost, members of families, or of institutions, who have fallen in the War, and that, to this end, artists should be encouraged to make simple designs of appropriate character, and capable, at a trifling cost, of abundant reproduction.

It is also likely that survivors of the War may wish to possess decorative symbols of their naval or military service, and therefore that regimental and other badges, or small "statuettes" presenting naval or military types, might well be modelled for reproduction by skilled craftsmen.

The Civic Arts Association hopes to hold, in London and within the near future, an exhibition of designs for memorials of various kinds, and trusts that it may be found possible to hold similar exhibitions in other towns.

Upon the designs of such memorials artists who are prevented by age or other circumstances from military service, and to many of whom the War has brought poverty and privation, might well be employed before its termination; and in this connection we desire to point out that municipalities throughout the kingdom have spent much money and pains, by means of admirably appointed technical schools, upon the training of young men and young women in various arts and crafts, but that their efforts have stopped short at training, and that, when once trained—frequently to a high pitch of skill—young people of conspicuous ability are left without any further assistance or the provision of any employment, so that they drift away from the towns that should benefit by their talent and training to seek work elsewhere, and frequently in foreign countries.

Surely this is bad economy. Cannot the municipalities find work for the best of the craftsmen whom they train? Cannot these be employed upon the embellishment of local public buildings and in public work generally?

As to the high standard of skilled talent existing amongst craftsmen and craftswomen in this country there can be no manner of doubt. There is certainly no doubt as to this throughout the rest of Europe.

British towns are probably, in the sanitary sense, the best organised and, generally speaking, also the best policed, as they are, in the visual or architectural sense, the worst organised in the world. Less care and taste are bestowed by civic authorities upon the proportion and placing of public monuments, the ordering of spaces, and the embellishment of them, here than in any other civilised country.

The plastering of buildings, walls, and hoardings with ill-designed, harshly coloured and offensive advertisements; the sordid inadequacy of most of the railway stations, which are the vestibules of our towns; their mean haphazard approaches; the blank discomfort of our public offices, and the average

aridity of our schools, are civic misfortunes, and generally less the results of any real necessity than of the lack of care and trained imagination, and the absence of skilled advice.

The remedy is to be found in the employment of carefully selected artists, and the gradual education of public taste by this means.

The Civic Arts Association is prepared to offer the guidance of an expert advisory committee to public bodies or private persons desiring such assistance, in all questions of design, or in the selection of artists or craftsmen for specific work.

The Association is of opinion that some present employment for artists might be found in the design for and execution of various objects which might form gifts from this country to communities in the countries of our Allies, whose homes, churches, and public buildings have been ravaged and destroyed, as fraternal contributions towards their refurnishing, and a token of the cordial friendship that binds us.

The Lord Mayor, addressing the meeting at the Mansion House, said they were not a moment too soon in making preparations to meet the demand for war memorials. The very notion that the country might suffer, as in the past, from a multiplication of memorials which were ugly, trivial, and commonplace was enough to fill them with shame and alarm.

Lord Beauchamp moved that the Civic Arts Association be formed. He said the Association should encourage local authorities to use, as well as train, local artists. Most of them had opened art and technical institutes, which turned out excellent craftsmen; but, unfortunately, when they wanted some work of art executed they came to London. He could not understand why people who bought pictures painted hundreds of years ago should be called art patrons. He wished to see more support given to contemporary art, and especially more encouragement given to craftsmen. It was important also that the craftsman should be given due credit for his work.

Professor Selwyn Image, in seconding the motion, said the last thing that people would desire was that their offerings to the memory of the dead should be conventional trade products.

Professor W. R. Lethaby urged that every town and village should form a committee of public welfare, and that every city should have a society like the excellent London Society, to look after its amenities. The arts that mattered and needed cultivation were the civic arts. They were the arts of civilisation; and the arts of civilisation were civilisation itself.

Mr. George Clausen, R.A., said that several members of the Royal Academy, including the President, were in sympathy with the objects of the Association, and most earnestly hoped that before very long there would be given at the Academy an exhibition of arts and crafts. It was generally recognised that the impulse to revive arts and crafts, which was now being felt all over the world, had originated in England; and though our painting, sculpture, and architecture were looked upon by foreign artists as nothing out of the way, they agreed that what was interesting and typical in English art was to be found in the work of the small band of men who were reviving and continuing the old domestic arts of the country. As a rule our people did not know of the great ability in domestic arts which was to be found in this country, and he welcomed an Association which would bring it to the general notice.

Mr. St. Loe Strachey said there was nothing more difficult to write and yet nothing more necessary than a good inscription on a public monument. That it was difficult to write concisely and in the memorial spirit in English might be true, but it was a difficulty which could and must be overcome. He suggested that besides committees to superintend the work of the figurative arts, they should have a committee of men of letters to give advice, assistance, and criticism as to what should be said on local monuments.

Artists' War Relief: Decoration of Schools.

With a view to finding work for artists in distress through the War, the Professional Classes War Relief Council some weeks ago approached the London County Council with a suggestion that the walls of certain of their schools might be decorated with friezes and panels. It was promised that the L.C.C. would be put to no expense in the matter, that the work would be executed away from the school buildings, and fixed during the school vacations. The offer was accepted, and the Education Committee have discussed the matter with Sir Aston Webb, K.C.V.O., C.B., R.A., Mr. W. R. Colton, A.R.A., Mr. John Hassall, and Mr. M. Spielmann, as representing the Professional Classes War Relief Council. The Committee report that they selected eight schools situated in poor districts, and the representatives of the War Relief Council, after visiting several of the schools with a view to deciding which would be best suited for their first scheme of decoration, have recommended the first floor hall of the Devon's Road School (Bow and Bromley). They have submitted in outline an "Empire" scheme of decoration illustrating life and industry in the British Dominions beyond the seas. The scheme has been approved, and the War Relief Council are taking steps to carry out the work.

The London Society's Contribution to the Development of London.

The London Society has issued the following statement showing the work it is doing during the War:—

The ordinary activities of the Society were naturally greatly curtailed at the outbreak of the War; in consequence a meeting was called, when it was decided to utilise the period of enforced leisure by producing a Development Plan of Greater London, prepared with a view to the future, showing the main arterial roads proposed and now under discussion, and various other improvements which will become necessary if the growth of Greater London is to be in any way controlled. Such a comprehensive plan has never yet been prepared, and it was felt, if this could be done, the Society would have something to show at the conclusion of the War, together with the fact that during this trying time employment would have been found for a certain number of architects who sorely needed it.

The idea was at once enthusiastically taken up. A special fund was started, which soon reached £500, and has since been raised to £900, thanks to the help of the Artists' General Benevolent Institution, the National Relief Fund, the Architects' Benevolent Society, and donations received from members of the Society, including the President, Lord Plymouth. A band of specially qualified directors was quickly formed, consisting of Professor Adshead, Messrs. Arthur Crow, W. R. Davidge, H. V. Lanchester, H. J. Leaning, and D. Barclay Niven, with Mr. A. E. Richardson as Honorary Acting Secretary. The Plan Committee has met continuously, and great progress has been made with the work.

When finished, the plan will contain imaginative proposals, founded on ascertained facts, laid down for the first time in complete form; the arterial roads recommended by the London

Traffic Branch of the Board of Trade, with suggested modifications; also an endeavour to co-ordinate the numerous town-planning schemes round London, together with an attempt, by means of a Parkway system, to link up as far as possible the 2,000 open spaces in Greater London.

Thus for the first time the future requirements of Greater London will have been studied as a whole and shown in a complete and comprehensive manner. The cost will be about £1,000, apart from the cost of reproduction. This large sum is being provided independent of the Society's funds, and spent entirely in giving employment to the draughtsmen engaged on the plan, the Directors and others interested giving their time and services without charge, and the Society lending their premises free of all expense.

To give some idea of the extent of the work which is being attempted, it may be stated that when completed the Plan will be about 20 feet square, the ground treated covering an area of approximately 700 square miles. The plan can be seen in course of preparation by members and friends at any time at the Society's offices, and at the conclusion of the War it will be publicly exhibited as the Society's contribution to the development of London.

It will thus be seen that the Society is accomplishing a two-fold object by its present efforts, and funds are now urgently needed to ensure the worthy completion of this great philanthropic scheme, and should be sent to the Secretary of the London Society, 27, Abingdon Street, S.W.

The Institute of Builders' Scheme of Apprenticeship.

Mr. Thomas Costigan, Secretary of the Institute of Builders, writing on the dearth of apprentices in the building trade, says that early in 1912 the Institute of Builders submitted to the London Education Authority a constructive scheme of apprenticeship that would enable suitable boys to learn a trade under proper conditions directly they leave the elementary school, on the lines following :—

(*a*) That the school age should be raised for such apprentices by two or even three years, so as to strengthen supervision and maintain, for part at least of the apprenticeship period, some connection between school and workshop.

(*b*) The indentures recommended by the Institute of Builders were for a period of five years in workshops and on jobs, so that a boy could learn his trade under actual working conditions.

(*c*) That time on two afternoons in each week at full pay should be given to the study of the theoretical side of the chosen trade during the first two or three years of the apprenticeship term, so that theory and practice should advance together.

(*d*) Where a premium is required with an apprentice the Institute scheme would apply to the payment of such premium a part of the money at present spent by the education authority in scholarships and similar rewards, sums now used mainly in subsidising non-industrial branches of higher education or in maintenance grants.

(*e*) The connection between school and workshop, referred to in clause (*a*), could be maintained by a small Voluntary Advisory Committee of managers and employers for each district or school division.

(*f*) The Institute scheme also included a schedule of premiums and rates of wages; these rates of pay are a very considerable advance on the wages until now being paid generally in the building or any other trade.

The weekly wages in this schedule starts at 8*s*. 4*d*. per week of fifty hours, and in the fifth year rises to 27*s*. 1*d*. per week (or 6½*d*. per hour), and while they do not and cannot compare with boy wages at present obtaining owing to war conditions, the parental sacrifice of present advantage for the ultimate good of the boy is surely not a heavy one.

(*g*) Where no premium is paid the Institute's schedule of wages is rather less, so as to provide for payment of premium out of wages.

(*h*) A further part of the scheme is the provision of a bonus of £25 to the apprentice on completion of indentures for the purchase of tools, etc.

These, says Mr. Costigan, are the main points of the scheme which was first put before all the Borough Councils of London and approved by twelve or thirteen of them, only one Council having returned a definite negative and the rest making "no order."

The scheme has been carefully considered by educational experts and is considered to contain the nucleus of a workable permissive scheme which would gather in the boys between fourteen and fifteen years of age and take them direct from school to a trade, and thus prevent the wastage of good material drifting into "dead-end" jobs, having no ultimate benefit when the boy becomes a man, with a man's opportunities and responsibilities.

The scheme has been before the Higher Education Committee of the L.C.C., and has been explained in conference with the Committee, but, while sympathetic, the Committee held that they had no statutory power to adopt it.

The Institute of Builders, concludes Mr. Costigan, has, therefore, this year decided to request the co-operation of the National Federation of Building Trades Employers of Great Britain and Ireland in arousing interest in support of the scheme by the building trade throughout the country, with a view to Parliamentary action and the provision of the necessary permissive powers in the next Education Bill that must come before Parliament and the country after the War.

District Surveyors under the London Building Act.

The Building Acts Committee of the London County Council report the following appointments to District Surveyorships in London :—

In order to fill temporarily vacancies for District Surveyors, we have appointed Mr. S. F. Monier-Williams, District Surveyor for the District of St. George, Hanover Square (Belgrave and Pimlico portion), to be interim District Surveyor for the District of St. Pancras, South, and Mr. E. W. Lees, District Surveyor for the District of St. Pancras, North, to be interim District Surveyor for the District of Stoke Newington. Each of the appointments dates from 1st December, 1915, and will continue during the pleasure of the Council.

We have appointed Mr. C. W. Surrey, District Surveyor for the District of City of London, West, to fill temporarily the vacancy caused by the death, on 13th October, 1915, of Mr. E. R. Hewitt, District Surveyor for the District of St. Saviour and St. George-the-Martyr (part), Southwark, and North Lambeth. We have in this case, and also in the case of the vacancies mentioned above, appointed existing District Surveyors temporarily to the positions, as we have thought it unwise to recommend the Council to appoint any new District Surveyors during the war.

We have extended for another year the period of office of the undermentioned District Surveyors, who have passed the retiring age limit—Mr. F. Hammond (District of Hampstead), Mr. H. Lovegrove (District of Islington, South, and Shoreditch), and Mr. T. E. Mundy (District of Chelsea).

We have reappointed for another year Mr. J. Goodchild, interim District Surveyor for the District of Islington, North, and Mr. A. W. Tanner, interim District Surveyor for the District of St. George-in-the-East. These two officials have passed the retiring age limit, but their services have been retained for several years past in a temporary capacity.

We have consented, under section 142 of the London Building Act, 1894, to the appointment of deputy District Surveyors in 12 cases.

CORRESPONDENCE.

St. Paul's Watch.

To the Editor, JOURNAL R.I.B.A.—

SIR,—Three months ago you kindly published an appeal for volunteers to help the St. Paul's Watch to guard the Cathedral against fire, which may be caused by hostile air raids at night.

More men are urgently needed to protect the building adequately and to make full use of the very complete provision of hydrants with which it is equipped. Definite war service, and winter illness, have decreased the number of the watch at a time when the long nights have increased our duties, and although the guard is considerably larger than when the last appeal was made, there is a very serious need for more men to make the watch thoroughly efficient.—Yours faithfully,

H. AUSTIN HALL.
WALTER TAPPER.

The Hon. Sec. of the St. Paul's Watch, Mr. Laurence A. Turner, 58 Doughty Street, W.C., will be glad to receive names and give information.

MINUTES.

At a General Meeting (Ordinary) held Monday, 31st January 1916, at 3 p.m.—Present: Mr. Ernest Newton, A.R.A., *President*, in the Chair; Mr. E. Guy Dawber, Hon. Secretary, and Fellows and Associates,—the Minutes of the Meeting held 29th November, having been published in the JOURNAL, were taken as read and signed as correct.

The Hon. Secretary announced that since the last meeting news had been received that the following members serving with the Forces had been killed in action—viz., Private James Everett Bowness, of Princess Patricia's Canadian Light Infantry, *Associate*; Capt. Arthur Maxwell Philips, of the 11th Bn. King's Own Yorkshire Light Infantry, *Licentiate*, and 2nd Lieut. T. B. D. Hough, of the 8th East Yorkshire Regiment, *Student*.

On the motion of the Hon. Secretary, it was resolved that the deep regrets of the Institute for the loss the profession had sustained by the death of these gallant young men be entered on the Minutes of the Meeting, and that a message expressive of the Institute's sincerest sympathy be forwarded to their nearest relatives.

The decease was also announced of John Ely, *Fellow*, Past President of the Manchester Society of Architects, who served for a time on the Council of the Royal Institute, and it was resolved that the regrets of the Institute for the loss of its esteemed Fellow and past Member of Council be recorded on the Minutes, and that a vote of sympathy and condolence be passed to his relatives.

Further, the decease was announced of John Walton Taylor, *Fellow*; Fred William Burwell, *Fellow*; Baldwin Brown, *Associate*; Robert Dewar Nicol, *Associate*; William Whymper, *Associate*; and Harry William Wakeman, *Licentiate*.

The Secretary announced that the following gentlemen had been nominated for election:—As Fellows, John Fairweather, *Associate* 1894; Ernest Budge Glanfield, *Associate* 1911; Edward Percy Hinde, *Associate* 1888; Harry Garnham Watkins, *Associate* 1895; As Associate, James Hastie Wardrop, who passed the Special Examination last June.

The Secretary announced that the Council had reinstated Mr. Alexander Robert Meldrum as a Licentiate of the Royal Institute.

The President announced that the Council had unanimously nominated Sir R. Rowand Anderson, LL.D., *Fellow*, as a fit recipient of the Royal Gold Medal for the current year, in recognition of the merit of his executed work, his services to architectural education, and his high character and lofty ideals in the art of architecture.

The President called attention to the drawings hung on the walls of the room, representing the designs and working drawings by the late William Burges, A.R.A., for his house in Melbury Road, Kensington, its decoration, fittings and furniture, and stated that these drawings had come into the possession of the Institute, through the instrumentality of Mr. R. A. Briggs, *Fellow*, having been presented by Mrs. Wentworth Watson, a niece of Burges, who now owned and occupied the house. On the motion of the President a very hearty vote of thanks was accorded to Mrs. Watson for her valuable and interesting present, and to Mr. Briggs for his kind thought and the trouble he had taken on the Institute's behalf.

The President having mentioned that the Institute had lately acquired, through the generosity of various donors, several drawings and sketch notes by the late Norman Shaw, R.A., G. E. Street, R.A., and W. Eden Nesfield, a vote of thanks was passed to the donors by acclamation.

The proceedings terminated at 3.15.

NOTICES.

Election of Members, 28th February, 1916.

The following candidates, found by the Council to be eligible and qualified for election in accordance with the Charter and By-laws, have been nominated for election:—

AS FELLOWS (4).

FAIRWEATHER: JOHN [*Associate*, 1894]; 136 Wellington Street, Glasgow; and Glengarry, Stepps, near Glasgow.
Proposers: James M. Monro, John Watson, W. G. Rowan.

GLANFIELD: ERNEST BUDGE [*Associate*, 1911]; 72 Oxford Street, W.; and 12 Shalimar Gardens, Acton, W.
Proposers: Horace Field, John Slater, George Elkington.

HINDE: EDWARD PERCY [*Associate*, 1888]; President, Liverpool Architectural Society; 9 North John Street, Liverpool; and 15 Inglemere Road, Rock Ferry, Birkenhead.
Proposers: Hastwell Grayson, W. E. Willink, Henry Hartley.

WATKINS: HARRY GARNHAM [*Associate*, 1895]; Prudential Buildings, and 14 Newstead Grove, Nottingham.
Proposers: Robert Evans, Henry V. Ashley, Albert N. Bromley.

AS ASSOCIATE.

WARDROP: JAMES HASTIE [*Special Examination*, June 1915]; Middle Street, Arcot Vale, Melbourne, Australia; and 8 Mecklenburgh Street, London, W.C.
Proposers: L. Stanley Crosbie, Arthur J. Davis, A. R. Jemmett.

On View in the West Gallery.

Designs and Drawings by the late W. Burges, A.R.A., for his house in Melbury Road and its Decoration, Fittings and Furniture.

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